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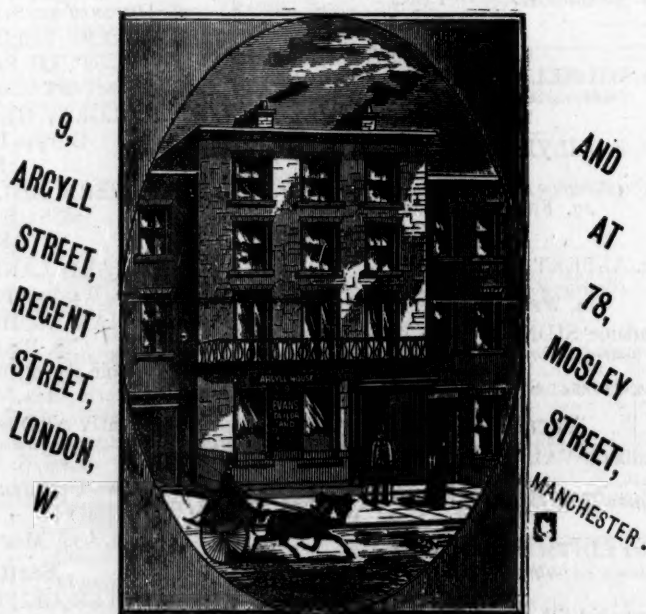
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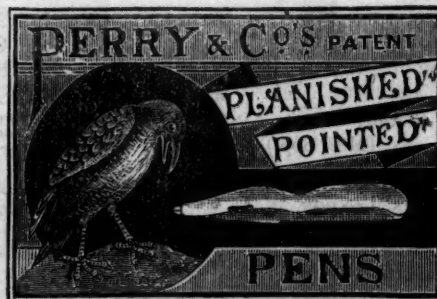
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The Musical World.

LONDON, SATURDAY, OCTOBER 15, 1887.

ON SONGS.

BY ONE WHO WRITES THEM.

IN this nineteenth century we pride ourselves that we are beginning to take rank as a musical nation. We have somewhat to be proud of; our great festivals, our concerts, and some of our native music are things upon which we have a right to congratulate ourselves. But it has been rightly said that the true test of a musical nation is its songs. Song is undoubtedly the most ancient form of music; it is, perhaps, almost coeval with speech; it is a natural expression of emotions; and these are amply sufficient reasons to adduce in explanation of the high place it occupies amongst musical forms. Musical taste has developed in England amongst that section of the public known as "musical amateurs" in a manner that augurs even better results in the future; but our self-gratulation must not be allowed to hide the fact that, as a nation, we are still grossly unmusical, and that the taste of the general public shows no corresponding advance to that of the cultivated few. Amongst the ordinary run of people songs are, perhaps, the only style of music that is at all appreciated. In nine drawing-rooms out of ten, silence, respectful if nothing else, will be accorded to a singer whose performance is far inferior in point of musical merit to that of the instrumentalist who has to make himself or herself heard through a buzz of conversation and a clattering of tea-cups; and amongst "popular" audiences, the songs in the programme, however indifferent they may be and however ill sung, in the majority of instances secure all the applause. But it is nevertheless a sad fact that to say that a song is "popular" now-a-days, is almost equivalent to saying it lacks every essential of a true song.

What is a true song? A true song is the appropriate development of an idea. Unless the composer obtain a good grip of the idea running through the poem he intends to set, the result, however beautiful the melody and however clever the accompaniment, can never be thoroughly satisfactory. It is not even sufficient to endeavour to give proper musical expression to the words, although this is a great stride in the right direction. It must be borne in mind that words are

merely the poetical imagery with which the poet has clothed his idea. Unless we read poetry simply for word-painting, beauty of language can never compensate for the absence of that under-current of thought which it is the highest poetry to suggest rather than attempt to fully express. A slavish endeavour to give words a musical equivalent is often attended by a result which is either extremely cheap and commonplace, or is programme music in the worst sense of the term. Words and rhythm are but as the colours of a picture which produce the effects of light and shade upon the development of the painter's idea: while in the poem they are inseparable from the poetical thought, they are ever subservient to it. The poetry best adapted for songs is that in which the idea is clear and definite, and not clouded with a multitude of words until it becomes barely recognisable. A song is a form quite as much as a sonnet. Like a sonnet, its length is regulated by an unwritten law, although the composer has much greater latitude than the poet, in that he is only bounded by approximate limits. Consequently, diffuseness is fatal in a poem designed for song purposes; but in a clear and concise train of thought the composer will find all the aid which poetry can give him towards securing a happy result. Homogeneity is essential: diffuseness is its enemy. A perfect song might, perhaps, be likened to a peach—perfect in proportion, beautiful in its bloom and ripeness, and yet built around its stone as our song should be around its idea. But let the composer rest satisfied with his peach; let him not attempt to create a tree; the result will be confusion, a jumble of ideas, without form or symmetry. Further, in song-writing, it must never be forgotten that spontaneity and freshness are the highest things to aim at; nor are they at all inconsistent with such a working out of an idea as before suggested. The finest music never appears laboured, however great the technical knowledge displayed; while unless the themes are fresh and spontaneous, the result will be trite and stale, in spite of the most irreproachable skill. Themes mark the great musician; and the power of inventing good and appropriate themes is at the root of all good song-writing.

But, gentle reader, come with me in a flight through many years. We are now in the 21st century, and science has so far advanced that ordinary mortals are possessed of the powers once vested in Asmodeus, and can lay bare men's innermost snuggeries to their inquisitive gaze. The charm works. "Ha!" you say, "who is that unlucky wight immersed in piles of music with woe in his face and towel round his head, and the air of a man about to do desperate things?" That, my friend, is a musical historian. In an evil moment he has undertaken to write the history of English music in the 19th century, and he is now writing his chapter on songs. Like a good workman, he has been diving into contemporary writings, and has found such glowing accounts of the growth of musical culture, that his spectacles have forthwith begun to assume the rosiest of rosy hues, and he considers his task already half-finished. But there is a fly in the ointment. In his keenness for research he has unearthed an amazing quantity of the typical songs of the period, and proceeds to dive into the rich harmonies contained therein. He tosses the first dozen or so aside with a pitying smile; they are evidently

the work of some ignorant amateur who has not learnt the first rules of composition. But as he wades through the gaily decorated covers and the erotic titles thereon displayed, his face grows blanker and blanker. Can these things be? Is it possible that this, and this, is a type of the sort of thing that was sung and whistled all over the land in the days of his forefathers? The words are not even a faint attempt at poetry; the prevailing sentiments appear to be concerned with babies and cock-robins, angels and wings, with a great deal about love and good-bye and the like thrown in besides. And the music—there are three, perhaps four stanzas; one of them is pretty sure to be in a minor key, and there is a refrain in a dance rhythm which seems to be the only excuse for the thing's existence at all. Alas! poor Historicus; give up thy task—do not attempt to find a niche in history for the typical song of the period—turn thy attention to better things, and save thyself from premature insanity.

Is there no possibility of improvement in English songs? Are we for ever to be flooded with the pot-boilers, that are enough to raise the hair from the head of musicians who love their art, and will not stoop to its debasement? It may be that the present state of things is largely owing to the poverty of the poetry that is now so largely used for song purposes. It is impossible to extract any meaning, even, out of some of it; and this may have something to do with the result. The royalty system has also a great deal to answer for; as long as singers will so far forget what they owe to their art as to condescend to sing any sort of rubbish, provided they are paid for it, we shall never make any advance. The public say, "Oh, such and such a song is sung by Mr. Tenore, it must be good." And the public cannot entirely be blamed. Until artists and *entrepreneurs* have the courage of their convictions (for we believe it revolts the souls of many of them to provide such fare), and put away utterly the monstrous combination of commonplace and bathos which is now *mis-called* a song, we may as well give up the fascinating idea that we are a musical nation. "What's in a name?" England's musical future lies hidden under names. There are some conscientious composers who are doing a great deal of good work, and aiming steadily at something far higher than the bubble reputation which falls to the lot of the pot-boiler. Let them take courage. Some time they shall be heard and appreciated, not by the cultivated few, but by the cultivated *public*; and perhaps we may not have to wait till the millennium until this consummation, so devoutly to be wished, is an accomplished fact. Let us hope so.

C. L.

HALFDAN KJERULF.

BY HENRIK SUNDT.

(Continued from page 791.)

From early life his weak chest compelled precaution and would most likely deter him from defying those primitive and unfavourable circumstances in which he laboured. It is evident, rather, that he gave way to the feeling of being tied down. That is the expression which we usually find on his photographs. He suffered from the notion that he was re-

garded as an "old music-teacher," a word which had been launched once; and it may have made him mournful for a long time whenever anything similar was hinted. Even if a silly servant girl should happen to open the door to him exclaiming: "Oh! the music-teacher, please step in!" the lesson would not likely be pleasant to either professor or pupil. Not that he cherished any illusions about his own importance, but he was reminded only too often of various broken hopes and expectations.

The lively interest that Kjerulf's critical mind took in every intellectual question of the day, and his contact with leading men in Norway, called, on the other hand, to active life his dormant affinity to the melodious popular tunes. Most of these are in the minor key, and often impregnated with that character of great longing which is so frequently observed in people of mountainous districts, where the limited horizon naturally awakens a desire to look over and beyond the natural fence. What he incorporated of this was then reproduced in a form which did not collide with earlier ideas, and which even the most conservative were obliged by-and-by to appreciate. In spite of all misapprehensions, he thus served to increase the friends of the "Norwegian art," which was, at that time, regarded with considerable suspicion. Leaving the violinist, Ole Bull, out of question, he was the first musician to realise this on a large scale, and has, perhaps, attained his most popular success by his numerous songs for four voices or chorus. Many of them were originally written for a private quartet, which was conducted by him for several years, and procured him many happy hours and much satisfaction. For different reasons, this branch of music is widely cultivated in Scandinavia. All classes of society, from the workmen to the students, have now got their choral societies, mostly connected with club-like unions. Some airs have thereby penetrated the three countries, like national anthems. Who does not know "Brudefærden" ("The bridal party in Hardanger")? The students of Upsala chose to perform it at the Paris Exhibition, in 1867, and won the international laurels. Norwegian students repeated it at the Trocadéro in 1878, and charmed once more the Parisians. "Norges Fjelde" ("The Mountains of Norway") is another powerful composition, beaming with national pride and character, but it wants a large chorus. The romances are, however, to be considered his *genre par excellence*, and brought his name to concerts and drawing-rooms abroad, since Grieg, in 1879, endeavoured to call attention to them by an article in the *Musikalisches Wochenblatt*. Sentimental they would be, if it were not for a wholesome fresh spray, now and then, from the hardy Norse nature. From a technical point of view they are by far easier to sing than those of Grieg; elaborate elocution is, however required, the text being admirably close to the music.

To present the musical idea in a concentrated form was always his aim; thus he ran a smaller risk of turning out anything "unbedeutendes," a fault which he at Leipsic learned to scorn no less than "schon da gewesenes." What he intended to publish was therefore most carefully revised, and here for a long time he was assisted by one of his Swedish friends. This enabled him afterwards to stand public criticism calmly, yet without exhibiting any features of egotism or conceit. "I don't mind being condemned," he wrote once about a critic, "but I want to recognise that the judgment is at least sensible, and has some foundation, if not a just one. He is at liberty to blame my musical setting of Victor Hugo's poem ('Quand tu dors'); but when he takes to blaming Victor Hugo as well, I can scarcely help smiling, and think: Good sir, you have not grasped him. However, it seems to be clear that my recently-published songs have been a fiasco. I shall have to bear the brunt of that; it has happened to more distinguished men than I." But, on the other hand, he felt very uneasy when his friends desired to show their appreciation of

his powers publicly, as for instance, in 1859, when he and his quartet joined a great pleasure party of singers down the Kristiania Fjord to one of the small coast towns. All the extravagant incidents that took place amused him very much, but when someone hit upon the idea of proposing the health of "Brudefærden's" composer in a long speech, he became quite unhappy and did not spare the well-meaning orator afterwards. "My patron was a drunken poet," &c. A place in an arm-chair amidst a few old friends suited him better; he could then be very amiable, joking and jesting, or full of witty remarks. Or he might sit down at the piano, playing wonderfully, especially—like Chopin—when in a circle of beautiful ladies. Unpretending as he was his mere presence had an effect on society. To be sure all gossiping vanished when he entered the room, and perhaps chose to take his seat in a corner. If he then joined in the conversation, very often he would advance a new point of view and win all earnest minds to his opinion. That such criticism often gave rise to a protest from self-willed snobs who wanted to take the lead or push their way, is certain; and it was not always a grateful task to be censor in a semi-civilised country, the more because he often felt it a restraint to his immediate joy.

Still more influence on the condition of musical life in Norway is now exercised by his many lady-pupils, of which some are valued composers or artists who have surpassed their master as performers. His painstaking and clear severity in communicating theory, as well as a remarkable power of imparting, if not imposing, his individual conception of a musical piece, explains this success. Great care was taken to judge the capacity of the pupils, and their possible attainments were often exactly predicted. The very successful career of Mrs. Erika Nissen, of Mrs. Gröndahl, and of Mrs. Johanne Thue prove this sufficiently. This was one of the ripening fruits which Kjerulf gathered before dying. His Romances also, performed by Scandinavian artists of rising prominence, made him a noted man. In fact, when Grieg entered upon his career in 1866, the support of Kjerulf's authority was strongly felt and thankfully received—only too soon broken off by his death, which occurred somewhat suddenly two years afterwards. As usual he had retired in August to Grefsen, a health-resort near Kristiania, and busied himself with some compositions. He was not able to write much. So rapidly did he lose his strength, that there was not time enough for his relatives to reach him. Accidentally, he met there an old acquaintance—a clergyman, afterwards a bishop—whose company during the last hours was a great comfort. He died as lonely as he had lived, in this and some other respects not unlike Beethoven, if it be not too far-fetched to draw parallels. But Kjerulf's symphonies are the grand choruses which he raised to an elevated level. Graceful simplicity, and close adherence between thought and music, distinguish both of these composers. Also Kjerulf is akin to "Prometheus," but he did not under the influence of this feeling defy society by breaking conventional forms, or clench his fist against fate, when dying. He was not, it is true, one of the giants in music, but perhaps just as remarkable for his amply developed mental and moral powers as for his musical attainments.

After his death it was seen how deeply rooted his work had become. The principal Scandinavian papers expressed their regret in poetry as well as in prose, and a great many people, including all the choral societies of the capital, followed him to his last resting-place. The idea of erecting a monument to his memory was realised some years afterwards by grateful artists who collected the necessary funds all over the country. A few steps from the university, in a quiet grove of pines and birches, is his bust in bronze on a pedestal of polished granite, unveiled while Kjerulf's music and a cantata written by Grieg were performed. Festivals were arranged all over the town that day, and a torch-light procession of singers paid their due

homage to him in the evening. One might only regret that he did not see all this honour while living. To be sure his tunes will survive him in Norway, and it is a great satisfaction to recognise how profound an impression his music has made in England, and what a strong new connecting link Kjerulf is between these two countries, whose relations are at least a thousand years old.

CONCLUSION.

Reviews.

VOCAL.

We are glad to be able to welcome in five songs by J. More Smieton some superiority of aim and achievement. In two settings of verses by Matthew Arnold, "Longing" (Paterson and Sons) and "Requiescat" (London Music Publishing Company), the sympathetic manner in which Mr. Smieton has entered into the poet's intention is especially noticeable. The musical phrase upon which the former song is constructed conveys an impression of plaintive yearning very appropriate to the subject; while in the latter a similar regard to consistent rendering may be pointed out in the transient modulation into the key of the mediant, which is well conceived and effective. Other points of merit are more or less conspicuous in the two songs, with words by Christina Rossetti, entitled "The First Spring Day" (Weekes and Co.) and "When I am dead, my dearest" (E. Ascherberg and Co.). "Twas only a Spray of Heather," by the same composer (Methven, Simpson, and Co., Dundee), is a ballad of less merit. "Only You and I" and "Golden Tresses," by Seymour Smith (Edwin Ashdown) are neither better nor worse than innumerable other bids for popularity of a similar type. Mr. Ciro Pinsuti comes forward with two well-conceived songs of pathetic import, "My Shadow" and "Angel Land," and in these two instances it is satisfactory to note that the fertile composer has taken his public at a higher valuation than on certain other occasions. The "Red and the Blue," a spirited patriotic song by Max Derric (Agate & Co.), "My Dearie" (words by Crawford), composed in imitation of the old style by A. Stella (Paterson & Sons), "You are Mine," by Fred. N. Löhr (Ricordi), will all prove effective in the drawing-room; as will also "I'll live for thee," by Charles Hoby, which is, however, of a better class. With a new nautical song, "Faithful Jack" (Agate & Co.), Mr. Michael Watson bids fair to repeat his former success in that line. "The Chevalier's Lament," by A. C. Mackenzie, can be called only a moderately attractive rendering of Burns's words. To judge from its twofold qualities of spontaneity and elaboration—for there are marks of both in the song—we should be inclined to ascribe "Awake! the starry midnight hour," a setting of words of Barry Cornwall by Francis Gibson, to the work of a cultivated amateur. From this, it will be taken for granted that it is infinitely superior to a large number of acknowledged marketable compositions. The song, in fact, though a little overlaid in the accompaniment, possesses undoubted charm, and is written with a conscientiousness of aim which it always affords us pleasure to recognise. Captain Francis Dugmore has dedicated to Her Majesty, as a jubilee memorial, his Chorale for four voices, "I shall not in the grave remain" (London Music Pub. Co.), as sung at the funeral of H.R.H. the Prince Consort. In addition to the appropriate character of the music, a word of praise should not be omitted for the excellence of the engraving and the refined taste with which the title-page has been got up. On a former occasion we noticed some songs composed by Landon Ronald, a promising young musician, as yet only in his fourteenth year. We now receive a setting, by the same hand, of Shelley's mournful lines, "When the lamp is shattered." The task is an ambitious one, and, of course, must be considered with a due regard for the conditions under which it has been performed. As we are not aware that any extravagant claims have been put forth on behalf of the youthful composer, it only remains for us cordially and hopefully to acknowledge the signs of undoubted cleverness and musical feeling which again mark his present effort. That there is the making in Master Landon of a very excellent musician, no one who sees this and former examples of his work will be disposed to deny; and the further development of his talent, together, very probably, with the assertion in due time of an individuality, just now, to a certain extent,

kept in check by a not unnatural tendency to emulate what he hears, will be watched with sympathetic interest.

INSTRUMENTAL.

"Moods of a Moment: Weary, Grave, and Gay," by Tobias Matthey (E. Ascherberg & Co.), is the title of a selection of pianoforte pieces, showing the hand of an educated musician, and written with a regard for form, and generally in a style which entitle them to rank above the majority of recent compositions of the kind. The themes, if rather passagely in parts, possess musical interest; and even those that will be found least striking in this respect are redeemed from commonplace by the well-considered manner in which the composer has treated them. From Edwin Ashdown we receive several pleasing pieces of moderate difficulty, suitable for school and drawing-room, including: "The Court Gavotte," by Michael Watson, a really characteristic specimen of its class; "Autumn," a pretty idyl by Seymour Smith; "The Cataract," a showy concert-galop by the same composer, and "Odette" gavotte, by Edward Reyloff. Of four pieces by Louis H. Meyer—"Titania," "Bluette d'Esprit," "La Belle Rosière," and "Les Beaux Soldats" (all Agate & Co.), and "La Belle Nuit" (Paterson & Sons)—all that can be said is that their merits are kept well within the limits of that conventional style in which a large number of players are found to delight. There is decided freshness and charm in the "David Garrick" gavotte, by Leonard Gautier, published both for pianoforte alone and for violin and pianoforte (Agate & Co.); and in the former case the piece is rendered additionally attractive by an artistic frontispiece. In "Tarantelle," by W. J. Agate, the composer has successfully caught the spirit of that form; and the piece being of quite moderate difficulty, is likely to find favour with average players. "The Merry-makers," by Mary Denham (all same publishers), is a showy caprice and has good chance of popularity. "Sunbeams" Gavotte, by Millie Harris (Willcocks & Co.), will be found a graceful little dance; but there is an offending sharp at the commencement of last line but one of page 3 which should be attended to. For the benefit of the largely-increasing number of amateurs who are now turning their attention to the violin, the London Music Publishing Company, in their "Handel Album," have lately issued a capital selection of smaller pieces by that master, consisting of minuets, gavottes, sarabands, and short adagio movements, &c., arranged for violin and piano. "Clarkson's Musical Pictures" (Dean & Son) is a toy-book, in which the pill of instruction is successfully gilded for musical students of tender years, by means of ingeniously-devised mnemonic rhymes, with appropriate illustrations. Unlike several attempts of the kind that have come under our notice, the idea in this case seems to be really feasible, and is decidedly worth trying. Especially simple and sensible is the plan suggested on the last page, of encouraging the child to regard his five fingers as the five lines of the staff, and to gradually learn his notes therefrom.

DANCE MUSIC.

The prevailing opinion that we are to "have an early winter" seems to obtain some confirmation in the increasing quantity of sheet-music, the outside pages of which are already breaking out into gay-coloured and, in some cases, really dainty pictures—illustrative for the most part, not of any particular characteristic of the music within, but of the fanciful title given at haphazard to some new seasonable dance. Out of a recent batch of such pieces we select the following as tuneful, and as fulfilling the conditions of good dance music:—"The Bells" (waltz), by Charles Lasserre; "Sympathy" (waltz), by Edward H. Prout; "Repeat that" (polka), by George Asch (all Agate & Co.). "Come back" (waltz), by George Percy Haddock (London Music Publishing Co.). "The little milkmaid Polka," and "The old maids Polka," both by Pierre Perrot (Paterson & Son).

Occasional Notes.

The *Boston Traveller*, a journal which gives intelligent and prominent attention to music, offers the following contribution to the solecisms of musical journalism, which appeared in a biographical sketch of a musician lately arrived from Europe, published in a Boston newspaper:—"As *chef d'orchestre*, he

had to play the violin solos and the grand operas, and in summer conducted the concerts." The *Boston Traveller* adds:—"In this country the work is much better divided: the operas, for the most part, are played by several people, while portions are often sung."

The cry is—still they come! "Yet another musical dictionary" we said last week. Yet another, and this time Russian, is our present remark. The publishers, Sinowjew and Gabriolowitsch of St. Petersburg, hope to issue their work as early as November. The biographies only of contemporary musicians in Russia form the substance of the book. Readers familiar with the Russian language are advised to make an excursion into these Northern Groves.

A military correspondent writes:—"Considering all the pains that have been taken—and successfully taken—in the *mise-en-scène* of the "Red Lamp," it is somewhat strange that a singular mistake should have been made in the Russian military equipments. In the Russian army the sword is not worn as with us, but the rings of the scabbard are placed on its *edge* instead of on its *back*. To an Englishman the weapon looks as if it had been put on hind-before; it is curious that such a peculiarity should have escaped observation by the costumiers."

The announcement is made of the approaching publication of a History of Opera, by Professor Böhme, of Cologne. The first volume will treat of opera in Italy, the second, of opera in France, the third, of opera in Germany. In the fourth, the less civilised or less musical countries will be considered, and opera in England will have a chapter in the volume devoted to studies of Spanish, Swiss, Russian, Bohemian, Hungarian, and American opera.

The *Allegemeine Musik-Zeitung* relates that Brahms's new composition, a concerto for violin and violoncello (and no piano), with orchestra, was lately tried over at Baden-Baden, the master himself conducting the band, and Joachim and Hausmann playing their solo parts. A small and chosen audience—amongst whom was Madame Schumann—were deeply impressed by the character of the new work, which was played twice over.

The same paper publishes the news from Weimar of the discovery among Liszt's effects of a concerto for pianoforte with an orchestra of strings, written in E minor, and similar in form to the A major concerto. It probably belongs to the period of the Swiss voyage. Liszt has named it "Malédiction." Some alterations are necessary, and the score will be rearranged for complete orchestra. Bernard Stavenhagen is at present studying the work.

The Bayreuth Festival is to be held between the dates July 22 and August 19, 1888. *Parsifal* is to be performed nine times, conducted by Herr Levi, of Munich; and *Die Meistersinger*, under Herr Mottl, eight. To the Professors Brückner, of Coburg, are entrusted the scenic effects; and Professor Fluggen, the historical painter, of Munich, will design the costumes. On the 22nd inst. is to be inaugurated the mausoleum erected over Liszt's tomb. At the request of Madame Cosina Wagner, Palestrina's *Stabat Mater* will be performed on the occasion.

It was intended by the directors of the Leipzig Gewandhaus Concerts to give Wagner's C major Symphony at their opening concert, but the plan fell through, owing to the exorbitant demand by the agent of £90 as fee for the right of performance. On the other hand, the symphony has been played, for the very first time, at Scheveningen, by the Berlin Philharmonic orchestra, and with immense success.

The Organ World.

ORGAN RECITAL PLAYING.

VIII.

AFTER some consideration, I have decided not to impede the course of the present series of articles by dwelling too long upon the work of performing Bach's great organ pieces, but to reserve for a projected series of articles devoted specially to a consideration of the organ giant's compositions a more minute inspection of their mannerisms and detail. One further remark regarding the *tempi* of Bach's works it seems well to make in this place. The seemingly spasmodic use of the extreme expressions Adagio, Grave, Presto, etc., as in the concluding sections of the popular Toccata and Fugue in D minor No. 4 of the fourth volume, Peter's Edition, are, after all, comparative terms, employed rather to denote impulsive and striking emotional changes than to define rates of movement. Such a use of time indications would then be more usual in view of the moderate rate of movements prevailing in Bach's time than now, and before the use of many terms now employed to qualify exceptional and temporary alterations of manner.

It is impossible not to speak of Bach's method of registration before proceeding to the other branches of the large subject—Organ Recital Playing. First, it is well to consider the temperament of the great composer as an organ player. Traditions agree in describing him as a brilliant performer, and as a player having, to quote a modern expression, "the courage of his opinions," notwithstanding his reputation as a man of moderation, sound judgment, and modest temper. It seems equally true that while he carefully avoided blatant vulgarity, he did not, on the other hand, shrink from the occasional and timely use of the full organ. An old writer says that when he tried a strange or new organ, he first proceeded to draw all the stops and play with the full power of the instrument, delighting in harmonies of the greatest possible sonority. Bach would pleasantly observe, says this author, "It is well that I should first test the whole of the instrument in order to see whether or no it possesses good lungs." Dr. Wesley is said to have adopted a similar policy at different times, and most modern organists would desire to hear the whole of the resources and the full power of the instruments they may be called upon to play upon the occasion of a *coup d'essai*.

This tradition does not go beyond the statement that Bach possessed one of the instincts common to all organists, though in itself it denotes the presence of a healthy, courageous tone of mind. More to the point is the testimony that Bach delighted in varied, brilliant, and expressive methods of registration, that he was fond of reeds, taking a special pleasure in pedal reed stops, and that he employed combinations which surprised his listeners—this latter sentence denoting that he disregarded what have been called "organ-builder's notions of organ tone combinations," just as modern eminent performers decline to accept the "compositions" organ makers, probably with the best of motives, provide for the player's convenience. Bach doubtless assumed a true position for the recitalist, the right to display the store of tone wealth placed at his command, in accordance with his own knowledge and attainments as an artist endowed with special gifts and large experience.

In considering Bach's method of registration, and the most effective rendering of his works on modern organs, some attention should be given to the differences between organs "ancient and modern." Broadly speaking, as regards the performance of Bach's organ music, the principal distinctions are to be classed under the head of *timbre*; or to speak more

definitely, tone qualities and properties. These distinctions were chiefly in the directions of wind-pressures and scales of pipes. The instruments Bach knew were not only on a lighter wind-pressure than are our modern concert-room and for that matter church organs, but the scales employed for the pipes of the various registers, especially of foundation stops, were smaller than those now in general use. As previously pointed out, these differences have resulted in presenting old organ music under disadvantageous circumstances in our day. And it may be questioned whether the organic effects of Bach's music were not superior in his own time to any realisations we can now attain to. The many dissonant chords he employed would have in his day an acid and not unpleasant piquancy; whereas on one of our modern concert-room organs the same combinations now fall upon the ear with uncompromising harshness.

Perhaps something of the effect of Bach's organ works, as heard in his own time, may be realised still upon some of our church organs. A few experiments have been made in the way of securing quieter full combinations, by selections of stops of choir and swell organs coupled; and it must be allowed that the effect of some of Bach's pieces, played upon the more subdued yet sufficiently clear-sounding smaller eight-and-four work of an ample choir organ coupled to a moderate combination of swell stops, brought forward the old cantor's "lace work" counterpoint and organic mannerisms with an old-fashioned piquancy and quaintness which shed, if one may use the expression, a softer and more reflective light upon his musical ideas. There is, probably, something of the difference found in the effect of some of the old master's clavier music as so gracefully played by Mr. A. J. Hipkins on one of the old instruments of the period and as performed by Herr Rubinstein on a modern Broadwood or Erard grand pianoforte, in the effect of Bach's organ music heard upon an instrument of the older method of building up organic tone, and upon a modern organ with large-scale pipes and increased wind-pressure.

E. H. TURPIN.

THE CHURCH CONGRESS.

Dr. W. Spark writes as follows to the *Leeds Times*.—

The highly influential body of bishops, archbishops, archdeacons, vicars, rectors, curates, lay-lords, &c., &c., who have been this week at Wolverhampton, have, of course, given but small attention to the most powerful auxiliary they can claim in the celebration of the various services and ritual of the Church—music. Indeed the subject is generally relegated to a sort of sugar-plum meeting towards the close of the Congress, when the high ecclesiastics kindly condescend to "allow a little music to be introduced, and a short, very short, discussion thereon"—altogether losing sight, in the remembrance of their own power, position, and preaching, that without St. Cecilia's art all that they could do, all that they could say, all the errors that they could commit, all the long and dull preaching (showing not a little decent debility), and all the sacerdotal prejudices they could bring to bear on the subject, would not be able to save the Church and its beautiful services from declension, and probably utter paralysis.

When I have read what has been said on the subject, I will return to it next week;—in the meanwhile I shall always take off my hat to those excellent, practical, farseeing men among the clergy who do see and acknowledge the power and indispensableness of music, organists, and singers, in the proper celebrations of divine service.

The whole catalogue of church music wants revision. A large number of anthems, services (canticle music), hymns and hymn tunes, and feeble organ voluntaries, &c., now in use, should be communicated and relegated to the store house of oblivion; and this, not by a clerical committee, but on the recommendation of a council of able, experienced ecclesiastical musicians, who would not only expel bad, poisonous stuff, but would also, like the good physician, apply the antidote, and indicate in a tabulated list the old

and new music which should be retained and introduced for future use in divine worship. Still, we have certainly much to be thankful for, the services of the church being very different now from those of thirty or forty years ago. The late Rev. H. W. Pullen wrote in regard to the style of procedure in many of the metropolitan and country churches:—"A Prayer Book apiece for the parson and clerk, with surplice, hood, and bands for the former; a dozen or two hymn-books for the children, and a barrel-organ to play 'Cambridge New'; an inverted tub for the minister, and a policeman to see that nobody knocks him off from it; positively I cannot understand what more you want for the celebration of an ordinary Protestant service with ordinary decorum."

Tout cela change, and if the rev. gentleman could come up now, and see and hear our glorious services—especially on harvest thanksgiving days—he would find little further use for his sarcastic pen.

A FEW WORDS ON ORGAN PLAYING.

A correspondent writes as follows:—

The other Sunday evening it came to pass that, at a well-known West End place of worship celebrated for the careful finish and delicacy of its music, the reeds of the organ were used without one single intermission from the beginning to the end of the service. And the organ is so large that there is no lack of a choice of stops. The fact is, that when the Diapasons are not up to the mark—and, strange to say, there are not six men in England that can voice a Diapason properly—some temptation exists to enrich their poverty of tone and cover their defects by the warm, hazy, indistinctness of the Reeds, of which second-rate builders take good care to furnish more than a sufficiency. This is all very well for a change; but the effect produced on the ear by its unrelieved continuance is wearying in the extreme.

To acquire a correct organ style there is nothing like practice on an average German instrument of medium size, without reeds and without a swell.

Who that has been tortured by the typical schoolmaster organist see-sawing on the swell-pedal with his right foot and stumping in a spasmodic, staccato bass with his left, has not inwardly hankered after Teutonic deficiencies? True, there is an undramatic absence of poetic fervour about these German organs; but there is at all events good clear, healthy definition, instead of a confused medley of cloud, mist, and rumble.

An "uncertain sound" may be an incentive to musical imagination; but it won't do to keep that imagination too long on the stretch.

PARIS.

A new organ has been built for the American Church of the Holy Trinity, Paris, by M. Cavaillé-Coll.

The organ is in an organ-chamber situated at the south-east corner of the church, at an elevation of 16 ft. above the chancel, which it overlooks through two large arches. The façade of the organ, which is ultimately to receive a decorated case in oak, looks westward down the south aisle of the church. The three manuals are placed on the side of the organ towards the chancel, in the axis of the arch nearest the nave.

The main bellows are fitted to be worked by two blowers. The wind not being supplied to any part of the organ directly from the bellows, any unsteadiness in the action of the feeders can produce no effect upon the tone of the organ; and the risk of any such effect is provided against by the adaptation of steel springs to the upper board of the main bellows. From the bellows the wind is conveyed into a large reservoir fitted with an automatic regulating valve, and thence distributed to four regulators in the immediate vicinity of the sound-boards. These regulators supply respectively the Pedal, Great, Choir, and Swell organs, and are so adjusted that each division of the organ receives the needed supply of compressed air at such a pressure as is suitable. The pneumatic-lever has been applied to the key-boards of the Great Organ, the Swell, and their couplers. All the largest flue pipes of the manuals are placed on pneumatic sound-boards, preventing the bass notes from "robbing" in the wind-chests and grooves an undue quantity of wind, to the detriment of the supply wanted by the trebles.

The sound-boards of Great, Swell, and Pedal Organs are all provided with double wind-chests and pallets, ensuring a good supply of wind, and procuring also the advantage of introducing adjustable combination-pedals, affecting the stops placed upon the chest of the combination-stops.

The couplers are also controlled by pedals projecting above the keys of the Pedal Organ. Special effects are to be obtained by the Great Organ and Swell octave-couplers, which act independently of their unison-couplers. The shutters of the Swell-box are controlled by a balanced Swell-pedal, placed in the centre above the keys of the Pedal Organ. The manuals are overhanging, and thus the three rows of keys are within easy reach of the player. The draw-stops are arranged on steps at the sides of the keyboards, and at the same level with the manual to which they belong. The interior of the organ is laid out in two stories, and arranged so that every part can easily be reached for the purposes of tuning, &c. The pipes are of tin, with the exception of those of the Pedal Organ, and the lower octave of some of the manual flue-stops, which are of wood and metal.

1ST MANUAL (lowest): GREAT ORGAN, CC to G, 56 Notes.

1. Bourdon (Double Stopped Diapason) ... 16 ft.	7. Quinte (Twelfth) ... 2½ ft.
2. Montre (Open Diapason) 8 ft.	8. Doublette (15th) ... 2 ft.
3. Violoncelle ... 8 ft.	9. Plein Jeu (Mixture) 3 to 6 ranks
4. Flute Harmonique ... 8 ft.	10. Bassoon (Double Bassoon) ... 16 ft.
5. Bourdon (Stopped Diapason) ... 1 ft.	11. Trompette ... 8 ft.
6. Prestant (Principal) ... 4 ft.	12. Clarion ... 8 ft.

2nd MANUAL: CHOIR ORGAN, CC to G, 56 NOTES.

1. Principal (Open Diapason) ... 8 ft.	5. Flûte Douce (Stopped Flute) ... 4 ft.
2. Bourdon (Stopd. Diap.) 8 ft.	6. Doublette (Fifteenth) ... 2 ft.
3. Salicional ... 8 ft.	7. Trompette ... 8 ft.
4. Unda Maris ... 8 ft.	8. Clarinette ... 8 ft.

3rd MANUAL: SWELL ORGAN, CC to G, 56 Notes.

1. Quintation ... 16 ft.	9. Octavin (Harmonic Piccolo) ... 2 ft.
2. Open Diapason ... 8 ft.	10. Plein Jeu (Mixture), 3 to 5 ranks
3. Flûte Traversière (German Flute) ... 8 ft.	11. Cornet ... 5 ft.
4. Viole de Gambe ... 8 ft.	12. Bombarde (Double Trumpet) ... 16 ft.
5. Voix Céleste ... 8 ft.	13. Trompette ... 8 ft.
6. Flûte Octaviante (Harmonic Flute) ... 4 ft.	14. Clarion ... 4 ft.
7. Basson and Hautbois ... 8 ft.	
8. Voix Humaine ... 8 ft.	

PEDAL ORGAN, GCC to F, 30 Notes.

1. Contrebasse (Open Diapason) ... 16 ft.	3. Flûte ... 8 ft.
2. Soubasse (Stopped Diapason) ... 16 ft.	4. Violoncelle ... 8 ft.
	5. Bombarde (Trombone) 16 ft.
	6. Trompette ... 8 ft.

COUPLERS AND COMBINATION PEDALS.

1. Thunder-effect.	8. Great Organ to itself in Sub-octave.
2. Great to Pedals.	9. Balanced Swell Pedal.
3. Choir to Pedals.	10. Swell-organ to itself in Sub-octave.
4. Swell to Pedals.	11. Great Organ to itself in unison.
5. Adjustable Combination affecting Pedal Combination Stops.	12. Choir to Great.
6. Adjustable Combination affecting Great Combination Stops.	13. Swell to Great.
7. Adjustable Combination affecting Swell Combination Stops.	14. Swell to Choir.
	15. Swell to itself in unison.

ACCESSORY MOVEMENTS.

Swell Tremulant. | Bellows-Signal.

SUMMARY.

	Stops.	Pipes.
Great Organ	12	880
Choir Organ	8	436
Swell Organ	14	1052
Pedal Organ	6	180
	40	2548

The new organ was opened on the evening of Wednesday, October 5th. M. Guilmant, of the Church of the Holy Trinity in the Chaussée-d'Antin, and other well-known organists, were to perform at this service.

HALSTEAD, ESSEX.

The organ in Holy Trinity Church (which has been rebuilt and enlarged by Mr. A. Kirkland, London) was formally reopened on Tuesday, Oct. 4, by Mr. E. H. Turpin, who tested the capabilities of the instrument in the following programme:—Afternoon: Sonata, No. 3 (Mendelssohn); Adagio (Dudley Buck); Air, with Variations (Rheinberger); Fugue in G (J. S. Bach). Evening: Offertoire in F (G. Morandi); Air, with Variations (Haydn); Toccata and Fugue in D minor (J. S. Bach); Andante, Op. 26 (Beethoven); Theme, with Variations (A. Guilman); Adagio in D (E. J. Hopkins); Overture, "Athalie" (Mendelssohn). The following is the specification of the organ:—

GREAT ORGAN, CC to F, 54 notes.

1. Double Diapason	Wood	16 feet	42 pipes.
2. Open Diapason	Metal	8 "	54 "
3. Stopped Diapason	Wood	8 "	54 "
*4. Gamba	Metal	8 "	54 "
5. Principal	"	4 "	54 "
*6. Harmonic Flute	"	4 "	54 "
7. Fifteenth	"	2 "	54 "
8. Mixture III Ranks	"	Various	162 "

528 pipes.

SWELL ORGAN, CC to F, 54 notes.

1. Open Diapason	Metal	8 feet	54 pipes.
2. Gedact	Metal & Wood	8 "	54 "
3. Horn Diapason	Metal	8 "	42 "
4. Principal	"	4 "	54 "
5. Piccolo	Wood & Metal	2 "	54 "
*6. Oboe	Metal	8 "	54 "
*7. Trumpet (Bass octave new)	Metal	8 "	54 "

366 pipes.

CHOIR ORGAN, CC to F, 54 notes.

1. Dulciana	Metal	8 feet	42 pipes
*2. Lieblich Gedacht	Wood & Metal	8 "	54 "
3. Flute	"	4 "	54 "
*4. Piccolo	"	2 "	54 "
*5. Clarionet (C)	Metal	8 "	42 "

246 pipes.

PEDAL ORGAN, CCC to F, 30 notes.

*1. Open Diapason	Wood	16 feet	30 pipes.
2. Bourdon	"	"	30 "

60 pipes.

1200 pipes.

COUPLERS.

Swell to Great.	Swell to Choir.	Choir to Pedal
Great to Pedal.	Choir to Pedal.	

*3. Composition Pedals to Great Organ. College of Organists Pedals (new).

Stops marked * are new.

The Harvest Thanksgiving services were held on Sunday, Oct. 9, at the close of which, Mr. G. Leake, F.C.O., ably gave the following selection:—Overture, "Samson" (Handel); Fugue in C minor (Bach); Adagio, Op. 27 (Spohr); Melody in D (Guilmant); War March of the Priests (Mendelssohn).

OSSETT.

At the Congregational Church, The Green, a new organ was opened on September 28, when two organ recitals were given by Dr. Creser, organist of the Parish Church, Leeds. The vocalists for the evening were Miss M. H. Watson and Mr. G. Riley. The programme was as follows:—Afternoon (Hymn and Prayer): Toccata and Fugue, in D minor, Bach; Andante, 11th Symphony, Mozart; Sonata No. 2, Mendelssohn; Prelude, *Lohengrin*, Wagner; Nocturne in E flat, Chopin; Pastorale and Finale, Guilmant. Evening: Prelude and Fugue, in D major, Bach; Andante, Archer; Sonata, No. 6, Mendelssohn; Prelude, *Parsifal*, Wagner; Musette, E. H. Turpin; and Concerto, No. 6, Handel. Dr. Creser's fine and masterly rendering of these works gave great pleasure to his appreciative listeners. The following is a description of the organ, which was built by Mr. Isaac Abbot, of Leeds:—

GREAT ORGAN. CC to A.

	Pitch	Pipes		Pitch	Pipes
1. Bourdon	16	58	7. Harmonic Flute	4	58
2. Large Open Diapason	8	58	8. Twelfth	2 1/2	58
3. Small Open Diapason	8	58	9. Fifteenth	2	58
4. Höhl Flute	8	58	10. Full Mixture (3 ranks)		174
5. Salcional (grooved)	8	46	11. Trumpet		58
6. Principal	4	58			

SWELL ORGAN. CC to A.

1. Lieblich Bourdon	16	58	8. Fifteenth	2	58
2. Geigen Principal	8	58	9. Mixture (2 ranks)		116
3. Lieblich Gedact	8	58	10. Vox Humana	8	58
4. Dulciana (grooved)	8	46	11. Horn	8	58
5. Voix Celeste	8	46	12. Oboe	8	58
6. Octave	4	58	13. Clarionet	4	58
7. Lieblich Flute	4	58	14. Tremulant		

CHOIR ORGAN. CC to A.

1. Violin e cello	8	58	5. Harmonic Piccolo	2	58
2. Dolce	8	58	6. Clarionet	8	46
3. Gedact	8	58	7. Orchestral Oboe	8	46
4. Gedact Flute	4	58			

Nos. 3, 4, 5, 6, and 7 enclosed in separate Swell.

PEDAL ORGAN. CCC to F (30 notes).

1. Open Diapason	16	30	3. Violone	16	30
2. Bourdon	16	30	4. Violoncello	8	30

Total—36 Stops, 2032 Pipes.

COUPLERS.

1. Swell to Great	3. Swell to Pedals	5. Choir to Pedals
2. Swell to Choir	4. Great to Pedals	

No. 4 to be worked by Pedal in addition to draw Stop.

Three Composition Pedals acting on Great and Pedal Organ; three acting on Swell.

The organ is blown by Speight's Hydraulic Engine, and has a massive case of pitch pine, with decorated pipes, and designed to harmonise with the architecture of the church.

NOTTINGHAM.

The following is the scheme of the organ recently built by Lloyd & Company, Nottingham, for the Midland Institution for the Blind:—

GREAT ORGAN. CC to G (56 notes).

1. Open Diapason	8 feet	56 pipes
2. Lieblich Gedacht	8 "	56 "
3. Principal	4 "	56 "

SWELL ORGAN. CC to G (56 notes).

1. Oboe (orchestral)	8 feet	56 pipes
2. Salcional	8 "	56 "
3. Stop Diapason	8 "	56 "

CHOIR ORGAN. CC to G (56 notes).

1. Clarionet	8 feet	44 pipes
2. Dulciana	8 "	56 "
3. Flute	4 "	56 "

PEDAL ORGAN. CCC to F (30 notes).

1. Bourdon	16 feet	30 pipes
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COUPLERS.

1. Swell to Great	4. Choir to Pedal
2. Swell to Pedal	5. Great Super Octave
3. Great to Pedal	6. Swell Super Octave

Pedals straight and concave.

ANCIENT AND MODERN PSALMODY.

An editorial in the *American Musician* lately called attention to the subject of Musical Literature and urgently advocated the perusal and study of musical literary works. The increase of such works is very remarkable, and they are becoming a necessity to all lovers of music. A most interesting book by L. Ramann, a lady writer, has appeared lately at the eminent publishers, Breitkopf and Haertel, of Leipzig, Germany. It is on the psalmody of ancient and modern times and traces the music of the Psalm, from its plain ancient source, the Jewish psalm, to its artistic development, especially by Liszt, in our modern age.

No form of sacred music has so maintained its footing among all nations and beliefs as the "Psalm;" its poetic elements dates from

that eminent King of the Jews, David, whose whole nature was imbued with intense poetry of feeling. Such high imagery of words would at all times be easily put to music, for it was musical in diction and expression, and adapted itself naturally to the rhythm and melody of sound. No other form of poetry has so vividly and grandly expressed the highest sense of religion in all its various phrases as the Psalm. Dating it from the old formal times of the Hebrews, it entered easily into the first Christian modes of worship and became the hymn of the Christian church. Later it adapted itself to and was combined with the music of the Catholic Liturgy; again it reigned paramount in the simple ritualism of the reformed Protestant church, and finally it was developed into the artistic modern "Psalm" of our romantic composers.

Bringing the Psalm down from the Jewish Ritual to the Gregorian chant and the Catholic Liturgy to the romantic composers of the last century, Mozart's 129th Psalm, "*Sæpe expugnareunt*" (Many a time have they fought against me) must be taken as a very fine example of psalm composition. Bach, Handel, and Haydn did little for the psalm, and Beethoven nothing. But Franz Schubert comprehended the possibility of the psalm, and a proof of it is his 23rd Psalm, "*Dominus regit me*" (The Lord is my Shepherd). This work steps out of the old stiff method of psalm composition into a new idealistic and romantic one.

Mendelssohn did much for the Psalm and composed eight of them. He adopted new methods to give them a brighter and freer mode of musical expression.

Liszt went back to the great Italian Palestrina, who saved Catholic Church music from perdition and infused into his Psalms that truly religious spirit which Palestrina alone knew how to inspire into his church music.

Liszt composed five psalms. The first two are the 18th: "*Diligam te Domine*" (I will love thee, O Lord). The 23rd: "*Dominus regit me*" (The Lord is my Shepherd). The 13th: "*Usque quo, Domine*" (How long wilt thou forget me), and the 137th: "*Super flumina*" (By the waters of Babylon). Last comes the psalm of penitence, the 129th, mentioned above. The 18th Psalm is the one most following Palestrina's spirit and religious fervour.

The wonderful power of David's grand, earnest, and simple Psalms may inspire still many a future composer to renewed exertion, and there is no poetic diction more worthy of being transmitted to generations to come than the noble poetry of the fine old Jewish race and their grand religious poet, King David.—AMELIA LEWIS-FREUND in the *American Musician*.

RECITAL NEWS.

BOW AND BROMLEY INSTITUTE.—The recital last Saturday was given by Mr. E. H. Turpin. During the performance Mr. H. Lazarus played clarinet solos in his best manner. The vocalist was Miss Annie Lea, a rising soprano, whose rendering of her various songs was very successful, and secured in one instance an encore. Mr. Fountain Meen accompanied. To-night Dr. W. Spark, of Leeds, will play, and his cantata "Emmanuel" forms an important feature of the programme.

BRIGHTON.—An Organ Recital was given by Mr. Alfred King, Mus. B., F. C. O. (Hon. Organist to the Corporation), in the Dome, Royal Pavilion, on Saturday evening, October 8. The programme was as follows: "From the Censer" (*Solomon*), Handel; Andante con moto in G. No. 1, H. Smart; Fugue in E flat, "S. Ann's," Bach; Fantasia, Stewart; "Chorus of Angels," S. Clark; "Schiller March," Meyerbeer-Best; Andante from 3rd Symphony—"The Surprise," Haydn; "March of the old Brigade," Barri-Hoyte; Entr'acte Gavotte, "Mignon," Thomas; Overture, "The Poet and Peasant, Suppe; Jubilee Fantasia, "National Airs," Spark.

EASTROURNE.—At St. Anne's Church, No. 21 of "Half-hours with the Great Composers" (October 2), was from the works of Charles Francois Gounod: 1. Marche Romaine, in B flat; 2. Cantique de Noël, "O sing to God;" 3. "The King of Love my Shepherd is;" 4. "There is a green hill far away;" 5. (a) Quartett and Chorus, "Beside The Cross remaining," and (b) Chorus, "Hymn of the Apostles," *The Redemption*. Organist, Mr. Fred Winkley, A.C.O.

HOLY TRINITY, TULSE HILL.—With much completeness and artistic judgment, the Harvest Festival was carried out in this church

on Saturday and Sunday, Oct. 8 and 9. On Oct. 8 a Special Evening song was held. On this occasion full orchestral accompaniments were most efficiently used, and the choir and orchestra numbered over one hundred performers. The music included Organ Concerto No. 4, in F (Handel), played by Mr. W. G. Wood, F.C.O.; Magnificat in B flat, composed especially for this Festival (W. G. Wood), an effective and musicianly work. In place of the Anthem, Mendelssohn's symphony-cantata, "The Hymn of Praise," was very admirably rendered; and the voluntary after service was the march, "The Rock of Israel" (H. Walmsley Little, Mus.D., F.C.O.); a striking piece, with a graceful episode and vigorous sentences. The solos were undertaken by Mr. Henry Guy (gentleman of the Chapel Royal), Masters H. Humm and G. Haynes. The voluntary choir of the church were augmented by members of other choirs. Messrs. A. W. Constantine and W. G. Wood ably presided at the organ. The music was under the careful and able direction of Dr. H. Walmsley Little.

NOTES.

The Council of the College of Organists regret that the report of the adjudicators upon the Meadowcroft Memorial Prize Competition will not justify any award upon the present occasion. MSS. will be returned upon application, as will also MSS. sent in for recent Organ Voluntary competitions. The Wesley Prize Slow Movement for organ, gained by Mr. C. Hancock, Mus. Bac., F.C.O., will shortly be published.

A correspondent writes thus:—"It is curious to note how completely the 'pipe' organ is becoming superseded for private use by the American organ—so-called. At an auction sale the other week a chamber-organ of 6 stops and 2 octave German pedals, in perfectly good condition and order, changed hands for £31. And a brand-new instrument of modern style, with 5 stops including open diapason throughout to CC, German pedals of full compass, and general swell, realised no more than 11 guineas. The true organ effect cannot be obtained from organ-pipes without a sufficiency of room; nor will any open pipe give the full tone it is capable of producing unless the clear air space above it is at least equal in height to its own speaking length. This rule is constantly disregarded by modern architects—the inventors of the abominations termed 'organ-chambers'—or organ-chokers! Note the difference between the effects obtainable at All Saints, Margaret Street—a very glaring example of this disregard—and at Keble College Chapel at Oxford. And yet the All Saints organ is more than double the size of that at Keble, both being by the same builder. The wave of sound that starts into being in the tube of an organ-pipe has not, as some seem to fancy, completed its work or exhausted its almost infinite capabilities when it reaches the summit of the pipe; its loveliest harmonic effects do not even commence until it is rolling along under the roof, just as the ocean tide spreads rippling over the wide sea-shore. Hence the reason why, only in a vast cathedral can the king of instruments fully assert his unapproachable majesty; and not even there, if the waves of harmony are shortened and stopped by his being ignominiously shunted from the screen (or from a west gallery), on which the wisdom of our forefathers placed him, into some half blocked-out lumber-room of a side chapel."

Dr. Warwick Jordan has written, and just published at Novello's, a new thanksgiving festival *Te Deum*. It was sung at the harvest festival at St. Stephen's, Lewisham, last week, and will be sung next Saturday evening, the 15th inst., at the harvest festival at St. Paul's, South Hampstead, with organ and orchestral accompaniments.

Enquiries have been made regarding a proposed professorship and organ appointment at Melbourne, Australia. It is now stated that the Statute authorising such appointment has not yet been passed, and when this has been done notice will be publicly given. The difference in the value of money in Australia, and the conditions reported as concerning the proposed appointment, will, of course, be duly considered by candidates when the time comes.

COLLEGE OF ORGANISTS' CALENDAR.

The Library will be open for members on Tuesday next, from 7 to 10.

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ANTON RUBINSTEIN.

BY CÉSAR CUI.

(Translated by MARY CARMICHAEL.)

ANTON RUBINSTEIN'S name is known in the two hemispheres. He is cosmopolitan in his art, the thematic work is Russian in character, but only in a fitful manner. Rubinstein's musical activity comprises several branches of the art. He appears before the public as a pianist and composer, and sometimes as conductor of an orchestra. His great name as pianist preceded that of composer, and did not help to establish the fame of his compositions. Rubinstein the composer has often been applauded thanks to Rubinstein the great pianist. From the earliest age, Rubinstein began to compose in all styles with the greatest ease. In this instance, he was a true child of the times, the age of railways, telegraphs, and telephones. He has written operas, oratorios, symphonies, quartets, songs, chamber music, &c., &c. Such an immense variety of writing raises a doubt as to its being of equal value throughout. "Qui trop embrasse mal étreint." With the exception of Mozart (the period at which he wrote must be taken into account, also the extreme simplicity of the forms then in use), not a single universal musical genius can be named. Symphony writers produced but few operas, and composers of opera wrote very little symphonic music. Beethoven and Schumann each wrote one opera, and it does not number among the best of their works. Liszt has not written an opera. Berlioz wrote four, but his symphonic work is much greater. Chopin, the most sublime musical genius, has written only for the piano. On the other hand, Weber, Glinka, Dargomijsky wrote but little symphonic music. In these days it is only mediocrity that is confident of success in all forms of the art, and attempts everything. Rubinstein bears more than one resemblance to Brahms and to Raff; but there is more variety in his work. This is principally due to the use he makes sometimes of eastern music, and also of Russian national airs, which are so original and beautiful and so completely ignored by composers of other nations. Rubinstein has the gift of inexhaustible melody, but he is too easy with his first idea, good or bad, great or small. At the commencement of his career, his ideas bore resemblance to Mendelssohn's; it was only later on that his music acquired a more marked individuality.

Rubinstein is skilled in harmony, all being natural and unaffected; but he does not seem to seek for any new combinations. He is also very experienced in his treatment of form, and particularly symphonic form; he shows no inclination to introduce innovations into opera; he expresses a dramatic situation to the best of his ability, but without wishing to advance beyond his predecessors. In dramatic music he has neither advanced nor receded; his motto seems to be: "The middle course."

Rubinstein's orchestra is perfectly balanced, and always sounds well; but no new or striking effects can be noticed; neither are there any of those ingenious combinations of instruments so much thought of among contemporary composers. On several occasions Rubinstein has shown that he is no stranger to these effects, but he would appear not to care about them.

In characterising Rubinstein's music in a general way, we can say that it seems to flow unceasingly, without interruption. It is not without warmth, though sometimes a little artificial and sensational. It is constructed on broad lines, but is not free from monotony; there is too great a feeling of improvisation throughout, and of unfinished and hasty work. Often there is a want of depth and poetry; in fact, it abounds in much that is commonplace, and that is the principal defect. All the fine passages in his works are almost entirely obscured by the abundance of trivial matter—a hundred-headed hydra, to be resisted by the musician with all his strength.

In Rubinstein's operas, the best portions are generally those that are purely lyrical: the dances and the choral numbers, or any parts where the symphonic form is not interfered with. Then, on the other hand, the dramatic scenes are not so successful; they are lacking in energy and warmth. This composer's first operas—*Les Chasseurs de Sibérie*, *Fomka Louvatchok* (Fomka the Idiot), *La Bataille de Koulikoff*, &c.—made no mark. It is only a few years since *The Demon* and *The Machabees* have been noticed by the public. The subject of *The Demon* is borrowed from a well-known poem bearing that title, the author being Lermontoff, the most popular Russian poet after Pouchkine. The demon loves the beautiful Circassian, Tamara; he often appears to her, seeking to charm her by the most impassioned outpourings of his love. He kills Tamara's betrothed. The young girl, in despair, flies for refuge to a convent. The demon pursues her to her cell, and after a most passionate scene, when he embraces her, she falls fainting at his feet. The demon is about to carry her away, when an angel appears to her rescue. This ultra-romantic poem, the verses of which are incomparably beautiful, has furnished Rubinstein with subject for an opera in three acts. The score of *The Demon* is not one of Rubinstein's best; it was written too quickly, and shows traces of great negligence. Nevertheless it has two splendid numbers: these are the Eastern dances, full of remarkable harmonies and beautiful melody. Rubinstein knew how to combine the particular characteristics of Eastern dances—soft languor and wild energy. Some beautiful choruses in *The Demon* must also be mentioned, especially the chorus of the caravan, which is very characteristic, a love song, and some episodes in the Demon's impassioned utterances. Excepting the numbers which we have quoted the music of *The Demon* fails to interest. The second half of the second act (Tamara about to take refuge in the convent) is monotonous. The last act, which ought to be dramatic, is the least worthy of Lermontoff's glowing words. *The Demon*, since its production, has been favourably received, and still continues to be liked.

Another opera of Rubinstein's, *The Machabees*, which was given after *The Demon*, and which is musically not inferior, is not so much thought of in Russia, and we are tempted to think that the subject and Lermontoff's admirable poetry account for this preference. The biblical subject of *The Machabees* is too well known to need description here. This opera is more carefully written than *The Demon*, but it is inferior as regards melody; it has less of the Eastern element, which is so intense in *The Demon*. In style and in construction these two operas are similar enough to prevent us giving an analysis of *The Machabees*, or of citing the different numbers in it.

Some months ago Rubinstein had an opera of his put on the stage at St. Petersburg, *Le Marchand Kalachnikov*, also

one of Lermontoff's subjects. After two performances the management thought fit to forbid the representations on account of the subject, which placed Ivan the Terrible in an unfavourable light. As music, *Kalachnikoff* is not equal to *The Demon* or to *The Machabees*; but it is a matter for regret to see any opera so rigorously dismissed; such feelings ought not to exist towards a work of art.

In conclusion, Rubinstein may be classed as an indefatigable composer of the second order, who will neither make any great mark, nor exercise any lasting influence on art in the future.

THE NORWICH MUSICAL FESTIVAL.

NORWICH.

Monday and the last days of the previous week were fully occupied with rehearsals, the general rehearsal lasting almost all day with occasional intervals. The hard work which the earnestness of the conductor, Signor Randegger, exacted from the orchestra and chorus in the last days and hours of preparation, extending far into Tuesday, caused a very marked fatigue to be apparent in the efforts of the singers when they were called upon to display their powers at the opening concert of the festival on Tuesday evening. The voices of the Norwich chorus, at their best, are not to be compared with those of our more northern centres of choral music, nor have they hitherto led one to expect from them great precision and delicacy; but on the latter points there is no reason why they should not improve considerably under their chorus master, Dr. Hill, and some attention, at any rate, to light and shade is required from an important chorus, though it be not in the first rank and repute among festival choruses. With this general comment upon the performances of the choir, I have said almost all there was to say in adverse criticism of the performances at Norwich. The band, numbering about eighty, and recruited entirely from London, was led by Mr. Carrodus, and included many artists well known in our concert-rooms. This fine body of musicians played on the whole with commendable care and skill under the *bâton* of Signor Randegger—a not unfamiliar figure amongst us at the conductor's desk. Of the solo vocalists it is only possible to speak in detail in connection with the works in which they severally took part.

The selection of Mr. Mackenzie's "Jubilee Ode" as the opening piece of the festival was reasonable enough, having regard to the year of grace during which this twenty-second Triennial Festival has been held; but unhappy enough if looked upon as presenting a fair specimen of English talent side by side with weightier works of the French and German school. Mr. Mackenzie in this slight and simple *pièce d'occasion* is not seen to advantage, in spite of the neatness of his workmanship, apparent here as in all his compositions. Not until the charm of the soli, as sung by Madame Albani and Mr. Edward Lloyd, somewhat thawed the audience, did they appear to interest themselves greatly in this music. The second item of the programme, Camille Saint-Saëns's setting of the 19th Psalm, was calculated to absorb the attention of the most intelligent audience, for this original and ingenious music contains much that on a first hearing might puzzle any but the most cultured amateurs. The work was given two years ago, only once, by the Sacred Harmonic Society, and some description will therefore be looked for of this music almost entirely unfamiliar to our audiences. In the "19th Psalm" St. Saëns has attempted, and successfully, to combine the old style of fugal writing so generally associated with sacred music, with instrumental developments of the most modern type. The wealth and beauty of his orchestration are employed at times to carry off the most startling harmonic progressions, which, however, do not jar upon the ear, but form part of the plan which the French composer—who is clear-headed to a fault—works out with artistic directness. His use of strange combinations is, of course, most observable to the general listener in his concerted vocal pieces, and in his quartet for four baritones, St. Saëns offers to most concert directors a very hard nut to crack. The piece in question was very well sung by Messrs. Santley, Barrington Foote, Brockbank (of Norwich), and Alec Marsh. The same praise may be given to the rendering of a difficult sextet by Miss Annie Marriott, Miss Liza

Lehmann, Miss Lena Little, Mr. Barton McGuckin, Mr. Barrington Foote, and Mr. Marsh. Of the solo numbers, the beautiful soprano air, "Thou, O Lord," interpreted by Miss Liza Lehmann with exquisite grace, deserves special mention. The instrumental accompaniments had hardly justice done to them, being somewhat slipshod and coarse. Of the chorus we have already said enough. The *Hymn of Praise* found band, chorus, and soloists all equally at home, and brought the first day's proceedings to a satisfactory conclusion. Nine hundred and eighty-one persons attended this concert.

The proceedings on Wednesday opened with what was intended to be one of the special attractions of the festival, namely Signor Bottesini's *The Garden of Olivet*, conducted by the composer. Norwich, however, did not respond in the manner expected, and rows of empty seats testified to a lack of curiosity on the part of the amateurs of the neighbourhood. Signor Bottesini's reputation has hitherto rested upon his wonderful skill on the double-bass; and the display not only of manual dexterity, but of real musical feeling in his rendering of cantabile passages, and the genuine humour revealed in certain special pieces, combine, with a fine sense of phrasing, to make his performances as artistic as they are extraordinary. Signor Bottesini has written concertos for his instrument and other music, and what has been heard of these compositions in London has not made a very favourable impression on most connoisseurs. In *The Garden of Olivet* Signor Bottesini has produced a work which is not likely to increase the fame of its author. The model which the Italian composer had probably before his mind can be no other than Rossini's *Stabat Mater*—a work on which, by his extraordinary gift of melody, the composer showered gems of musical beauty, without caring to connect the character of his tunes with that of the sacred words. This renders the *Stabat Mater* a composition of great beauty as absolute music, but one so utterly inappropriate wedded to the solemn hymn, that it sounds rather grotesque than devotional. That Signor Bottesini is not endowed with the gifts of the great composer of *Il Barbiere* is a fact that his best friends would not dispute, hence *The Garden of Olivet*, as a well-meant revival of a past style, serves little purpose but to emphasise the insufficiency in our day of that past style—an insufficiency admitted by so great a master of it as Verdi, who, in his latest work, *Otello*, has fearlessly adopted the modern methods, and with complete success. To return to the cantata by Signor Bottesini, miscalled devotional, some merit must be conceded to the music. Signor Bottesini has an easy flow of tunefulness, an absence of affectation, and a knowledge of orchestral effects, though the big guitar principle restrains him from much development in his instrumentation. The libretto, by Mr. Joseph Bennett, provides the composer with excellent opportunities for writing appropriate airs for the solo singers. Miss Annie Marriott again shone as an able and intelligent singer of oratorio music, Miss Hilda Wilson's deep voice was well suited in the contralto airs, and Mr. Lloyd and Mr. Santley, the latter especially, infused into their not very characteristic parts as much significance and expression as they could. The tenor and soprano duettino was a pretty and pleasing number. In the quartet and chorus "O matchless resignation" the good points of the music, very well interpreted by the principal artists and the choir, were shewn. The chorus did better work than on the previous day; the tenors, who by the list of the chorus are very numerous in proportion to the other voices, not doing so well as they should; this was particularly noticeable at their first entry. The audience accorded warm applause to the composer at the end, in spite of their somewhat listless reception of many of the numbers of the oratorio.

Dvorak's beautiful *Stabat Mater*, conducted by Signor Randegger, formed the second part of the programme. The solo parts were taken by Miss Annie Marriott, and Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Santley. The rendering by all concerned was a thoroughly satisfactory one. Seven hundred and eighty-one persons attended.

The miscellaneous concert of Wednesday evening brought forward very little novelty. Mr. Ebenezer Prout's *scena*, "The Song of Judith," to words by Arthur L. Salmon, is a respectable, but by no means remarkable composition. It was sung by Miss Hilda Wilson with great vigour. A new song by Gounod (words by Mr. Weatherly) proved a specimen of the pious-sentimental order of song which has attained great popularity lately, and is effective in its way. Mr. Lloyd also took the solo part of Signor Randegger's setting of Byron's

"Prayer" to Nature, written for the Philharmonic concerts. The composer and the singer shared the honour of the enthusiastic acknowledgments of the audience. Other interesting items were Miss Liza Lehmann's sympathetic reading of Massenet's "Crépuscule" and Miss Lena Little's no less expressive interpretation of Berlioz's *The Captive*. Madame Albani gave some favourite old airs in a brilliant fashion, and Mr. McGuckin pleased greatly in his excerpt from *Lohengrin*, besides joining Miss Annie Marriott in a duet from Sullivan's *Kenilworth*. The orchestra, under Signor Randegger, gave a fine performance of Beethoven's *Coriolanus* overture, and worked no less ably in a delicate rendering of Massenet's *Le Dernier Sommeil de la Vierge*. The attendance on this evening was 1280.

Of the event of Thursday, the production of Signor Mancinelli's *Isaïas*, no adequate account can be given in this issue of *The Musical World*. Suffice it to say that the performance, with Madame Albani, Miss Lena Little, Mr. Barton McGuckin, Mr. Barrington Foote, and Mr. Marsh, went off with great *éclat*, the composer conducting. A full notice of this important performance must be reserved till next week.

Concerts.

CRYSTAL PALACE SATURDAY CONCERTS.

The thirty-second series of these well-known concerts was commenced on the 8th inst. in the presence of an audience which completely filled the concert-room. The band is of the usual fine quality, although a certain coarseness is at present noticeable in the brass, which will no doubt disappear in time under the watchful direction of Mr. Manns. The largeness of the attendance was, no doubt, in a great measure owing to the announcement that Josef Hofmann was to play Beethoven's Concerto in C minor. The British public, like the people of Athens, are ever ready to see or hear some new thing; and if it had been announced that the Concerto would be played by the toes of the young performer, the great transept would probably not have contained the crowd that would have assembled. Wonderful boy that Josef Hofmann is, it cannot be expected that a child of eleven can master the emotions that find expression in the works of a mighty genius like Beethoven, and exhibitions of this kind do no good to serious music. Pianoforte playing is not summed up in manual dexterity, however amazing, and no child, however precocious, can supply the intellectual element which alone ensures true results. In saying this we in nowise detract from the extraordinary merit of little Hofmann's playing. He is a genius of whom the greatest care should be taken; his execution is already far advanced, and he possesses a left hand of more than ordinary capabilities. Let us hope that those in whose care he is will fully recognise their responsibilities, and not allow his promise to be stunted by the premature exhibition of his great gifts. From what we have said, it will readily be surmised that he appeared to greater advantage in the first and last movements of the concerto than in the beautiful *Largo*. The novelty of the afternoon was supplied by a Concert Overture in B flat entitled "Jugendträume," from the pen of Mr. G. J. Bennett. This young composer attracted favourable notice at these concerts, last March, by a serenade for orchestra, and the promise then shown is sustained in the present work. It opens with an Andante in 6-8 and 4-4, of which two well-contrasted themes assigned to the violas and horn respectively form the basis, a half close on the dominant leading into the second movement, an Allegro con brio in 9-8 and 3-4. This movement, which contains plenty of interesting thematic material, is worked out at considerable length, and shows the hand of a clever musician. The instrumentation is throughout good, and brilliant without being noisy. The symphony was the No. 1, in B flat, of Schumann, a fine performance of which was given under the able and sympathetic direction of Mr. Manns; the coarseness of the brass before alluded to was, however, occasionally *en évidence*. Mdle. Elvira Gambogi appeared before a Palace audience for the first time, and was heard in Pacini's "Il sospiro e bel contento," the only reason for the existence of which

seems to be the opportunity afforded to the singer for the display of vocal fireworks. The singer in this instance was favourably received, notwithstanding a certain striving after high notes, and a rather faulty intonation in her shake. Pianoforte solos by Mendelssohn and Josef Hofmann, songs by Scarlatti and Godard, and the "Danse des Sylphes," "Menuet de Follets," and "Marche Hongroise," from Berlioz's *Faust*, completed the programme. A new *suite* of ballet airs, by Goring Thomas, is announced for performance at the next concert.

MASTER JOSEF HOFMANN'S RECITAL.

The recital announced by the wonderful child pianist, Josef Hofmann, for last Monday afternoon at St. James's Hall, was the first of two in which he bids farewell to England previous to his departure for America. We hope that next Saturday, the afternoon fixed for this interesting young artist's last concert, will see his many admirers, and those who have not yet heard him, turn out in good numbers; the very unpropitious weather of Monday, besides the absence of some amateurs at Norwich, having resulted in a more meagre attendance on that day than that the boy-pianist is accustomed to attract. The programme included Beethoven's Sonata Pathétique; Gigue, by Bach; sonata by Scarlatti; and variations by Handel. Three pieces by Chopin followed, and a fourth, the Chant Polonais, as arranged by Liszt, came later in the programme. Two of little Hofmann's own compositions, a romance and valse, preceded the *Don Juan* fantasia for two pianos, which closed the recital. The young artist appeared in no wise fatigued by his provincial tour; his playing provoked as usual much pleasure and astonishment. The programme for next Saturday afternoon comprises a sonata by Beethoven, and solo pieces by Schumann, Mendelssohn (the "Rondo Capriccioso," one of Josef Hofmann's most successful efforts), Schytte, Ravina, and Rubinstein.

PROMENADE CONCERTS.

The Promenade Concerts at Covent Garden Theatre continue their course even with enhanced attractiveness after the collapse of the rival undertaking at the other house, offering a good quodlibet of musical selections for all tastes. A special feature remains as heretofore the "classical concerts" reserved for the Wednesday evenings. The programme of last Wednesday's entertainment may be cited as a favourable specimen of this kind, including Weber's *Euryanthe* overture, Reinecke's pleasing but somewhat vapid introduction to *King Manfred* and Haydn's "Clock" Symphony. Madame Frickenhaus played Schumann's Pianoforte Concerto in A minor with a greater measure of energy than refinement. Mdle. Rosina Isidor, although scarcely equal to the exacting strains of Weber's great scena "Softly sighs," pleased a less critical audience so much as to elicit the addition of a song by way of an encore, and Mr. Harper Kearton displayed a pleasing tenor voice, but scarcely sufficient poetic expression in Beethoven's "Adelaide." The principal success of this portion of the programme was, however, scored by Mr. T. Adamowski, whose performance of the Romance and Finale "à la Zingara" from Wieniawski's Violin Concerto, No. 2, was at his *début* at these concerts on the occasion under notice, marked by much grace and a good technique, Raff's Cavatina being vouchsafed as an encore. The second part of the programme was miscellaneous as usual. Mr. A. Gwyllym Crowe conducted.

Next Week's Music.

TO-DAY (SATURDAY).		P.M.
Afternoon Concert	Crystal Palace	3
Master Hofmann's Recital	St. James's Hall	3
SUNDAY, 16.		
Sunday Sacred Musical Society's Concert	Princes Hall	3.30
FRIDAY, 21.		
Mr. Bonawitz's First Historical Recital	Portman Rooms	3

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Notes and News.

LONDON.

The Messrs. Hann will give the first of their second series of chamber concerts at Gresham Hall, Brixton, on the 21st. The programme will include Spohr's quartet in G minor, and Raff's pianoforte quintet in A minor. The vocalist will be Miss Agnes Larkcom.

The London Ballad Concerts will be held as usual at St. James's Hall, commencing on Nov. 23 and extending to March 14. Eight evening and six afternoon dates are booked for the Hall.

As Dr. Mackenzie does not return to England till the New Year, the earlier Oratorio concerts will be conducted by Mr. Randegger, Messrs. Cowen, J. F. Barnett, and Villiers Stanford conducting their own works.

A series of fortnightly operatic concerts are to be given at the Royal Victoria Hall, Waterloo Road, under the direction of Madame Berta Foresta. The operas will be sung in costume, and illustrated by tableaux.

Mr. Orlando Harley, a rising tenor, has been engaged to join Madame Valleria for a four weeks' concert tour in the provinces, commencing on Oct. 17.

In connection with the newly-formed Sunday Sacred Musical Society, announced in this column last week, we may add the further information that, as far as possible, the plan of restricting each programme to one composer will be adopted. On Sunday, 16th inst., Mendelssohn's "Hear my Prayer" and *The Hymn of Praise* will be given, the vocalists being Miss Agnes Larkcom, Miss Jessie Griffin, and Mr. Henry Guy. The conductor is Mr. J. M. Coward; the choir master, Mr. Stedman; the organist, Mr. H. M. Higgs; and the secretary, Mr. Eugene Stafford. The prices of reserved seats at the Princes' Hall are 5s., 2s., and 1s., tickets for which must be obtained beforehand. The balcony will be free.

A special concert was given at Covent Garden on Thursday, in which Madame Valleria, Madame Antoinette Sterling, Signor Foli, and Signor Bottesini took part. The proceeds were devoted to the funds of the Licensed Victuallers' Asylum.

M. Mayer starts a season of French plays at the Royalty Theatre on the 24th inst., when M. Coquelin will make his *début* in "Un Parisien," by E. Gondinet. On the 26th he will appear in a play written expressly for him by M. Paul Delais, entitled "L'Ainé." After M. Coquelin, who stays three weeks, Madame Chaumont will appear in a round of her favourite pieces.

On Thursday, September 29, and Sunday, October 2, Harvest Festival Services were held at St. Andrew Undershaft, St. Mary Axe, E.C. The choir of the church was augmented on September 29 by that of St. John-at-Hackney, accompanied by an orchestra and organ, numbering over 80 performers. Mr. Arthur Trickett, F.C.O. (organist of St. John-at-Hackney) was the organist, and the conductor was Mr. W. M. Wait (organist of St. Andrew's). The church was crowded with an attentive congregation.

The Harvest Thanksgiving Service was held in Hanover Church, Regent Street, on Thursday the 29th ult. The choir, considerably augmented for the occasion, rendered the music allotted to them in the most satisfactory manner. Mr. J. G. Ranalow, the organist and choir-master of the church, presided at the organ. The service was Gadsby in C, and the same composer's Anthem "Blessed be the name of the

Lord" was given. There was an immense congregation. The sermon was preached by the Rev. H. M. Mansfield, M.A., Rector of Bourne Abbey, Lincoln.

Mr. A. Devin Duvivier, who was in 1881 unanimously appointed a professor at the Royal Academy of Music, was last week elected an honorary member of that institution, in acknowledgment of the respect in which he is held in the double capacity of teacher and composer. It will be remembered that Mr. Duvivier's *Triumph of Bacchus* was performed at one of last season's symphony concerts; his other works include the operas *Deborah* and *The Florentine*, the cantata *The Marriage of Prometheus*, many sonatas and songs, and some church music. Mr. Duvivier is a member of the Paris Society of Authors and Composers—into which circle he was introduced by MM. Berlioz and Gounod in 1867; and the members of the Royal Academy of Music, in the latest election they have made, have done equal honour to themselves and to the French composer.

At a meeting of the committee of management of the Norwich Jenny Lind Infirmary for Sick Children, held on Wednesday, last week, a letter from Mr. Ernest Goldschmidt was read by the chairman (Mr. J. J. Winter), in reply to one written by him to M^{de}. Lind-Goldschmidt inquiring as to her illness. Mr. E. Goldschmidt said:—"My mother is very ill, and has been entirely confined to her bed for the last three weeks—in fact, since she had a sort of paralytic stroke, which deprived her of speech and all power in her right side. She has in a wonderful way partially recovered the use of both speech and of her right arm; but it is no use concealing the fact that she is slowly but surely sinking, though, thank God, she is almost without pain. . . . My father wishes me to convey to you his thanks in her name for the sympathy felt for her in Norwich, and, if possible, will try to convey the same to her." The chairman stated he felt sure it would be the desire of the committee that he should express their deepest sorrow at the very severe illness of one who had been so great a benefactress to the institution, and their most sincere sympathy for her, her husband, and their family in their great affliction. On the motion of Dr. F. Bateman, seconded by the Mayoress of Norwich (Lady Bullard), it was resolved that a vote of sympathy in accordance with the chairman's expression should be recorded in the minute-book. The chairman incidentally mentioned the interesting fact that the date of the meeting happened to be that of the sixty-sixth anniversary of M^{de}. Lind-Goldschmidt's birth.

A correspondent writes:—Miss Amy Hare, who received her education at the Royal Academy of Music, for some time past has been following her profession in Germany, and on the 3rd of this month she played at the first concert of the winter season at Dresden, with the Heckmann Quartet. The papers are unanimous in their praises, and she appears to have made a very good position for herself abroad. Her graceful style, combined with her faultless technique, won the sympathy of her audience. One of the Dresden papers remarks that the artist seized the dreamy poetical tone of the C sharp minor Nocturne by Chopin surprisingly well. She also played Schulhoff's "L'Ondine," a Bourée of Moskowski, and Raff's Caprice; the latter with so much taste that she received an enthusiastic encore.

PROVINCIAL.

BIRMINGHAM, Oct. 10.—Two musical novelties this week, and yet another the week following, will have their *jour de naissance* here. Mr. A. R. Gaul's new dramatic cantata, *Joan of Arc*, will be given by the Birmingham Festival Choral Society, on Thursday next, for the first time. No pains have been spared to give it as complete and perfect a rendering as possible. We understand that something like 1500 copies have already been disposed of before the work has been heard, and evidently Mr. Gaul's friends are most sanguine as to its ultimate result. The second novelty is a new comic opera, *La Vieille Garde* (The Old Guard), by Richard Planquette, the composer of *Les Cloches de Corneville*, which will be performed, for the first time on any stage, at the Grand, this very day. Mr. Planquette's collaborateur is Mr. H. B. Farnie, and Mr. Arthur Roberts with the Company are responsible for its production. The third novelty we speak of is a new mass, *St. George*, by our townsman, Mr. J. Short. It will be performed, for the first time, on Monday, October 17, with organ and full band, and chorus of three hundred performers. The principal artists who are announced to appear are Madame Helene Trust, Madame Marian McKenzie, Mr. Robert Grice; solo organ and accompanist, Mr. W. G. Halliley; conductor, Mr. J. Short. Of the respective performances we shall have to speak in our next notices. Mr. Alfred W. Gilmer's excellent military band of thirty performers, comprising the best players of the Midlands, gave their first popular evening concert on Saturday last, when the Town Hall was crowded with eager listeners. The selection of music included Meyerbeer's *Schiller* march (organ and band combined), Weber's *Oberon* overture, and a grand selection from Ponchielli's *La Gioconda*, which were given with remarkable precision. Mr. Gilmer conducted with his customary skill and judgment. The vocalists were Miss Bertha Moore and Mr. C. W. Fredericks. Miss Moore enchanted the audience with her delicate mode of singing, and

Mr. Fredericks, a light tenor, sang with taste and capital phrasing. The organist and accompanist was Mr. Halliley, who did his duty in a musicianly manner.

An alarming occurrence took place the other night at a sacred concert in the hall of the Lower Grounds, Aston, Birmingham, which was attended by several thousand persons. While Miss Mary Rachell was on the stage singing, loud cries of "Fire" were raised, and instantly an exciting scene ensued. The people in the side galleries rose almost *en masse*, and rushed for the staircases. Women shrieked and fainted from fright, and several persons in their haste, and owing to the great pressure behind, fell down the stairs of the unreserved gallery. It was from this part of the hall that the cries proceeded; but the panic originated, it seems, in a mishap to a spectator, a youth who, while sitting on the orchestra partition, fell backwards into the pit. Those near crowded forward to see what was the matter, and then somebody shouted "Fire" several times. For a while the excitement was intense, and the programme was suspended; but Miss Rachell and the bandsmen kept their places, and the leader exhorted the people to keep quiet, as no fire had broken out, and there was no cause for alarm. The people in the body of the hall made no rush, and this being perceived by those in the gallery, the panic gradually subsided. One man who fell downstairs was slightly injured.

A musical festival, extending over three days, is to be held in the Winter Garden at Cheltenham, with an orchestra and chorus of 300 performers, on the 24th, 25th, and 26th insts., the works to be performed including Mendelssohn's *Elijah*, Sir A. Sullivan's cantata, *The Golden Legend*, and Sir Herbert Oakley's *Jubilee Lyric*, as well as some new compositions by Miss Ellicott (daughter of the Bishop of Gloucester and Bristol). Madame Nordica, Mrs. Hutchinson, Miss Hope Glenn, Mr. McGuckin, and Mr. Watkin Mills are among the vocalists engaged.

BRISTOL, Oct. 10.—Our local musical season was opened last Monday by the annual visit of the Carl Rosa Company to the Prince's Theatre. Always well patronised, the performances this year drew larger houses than ever, and the brief season of six nights and one *matinée* must have well repaid both the company and the proprietors of the theatre. On Monday night Bizet's *Carmen*, with Marie Roze in the title-*rôle*, was given. As on previous occasions, the lady secured a great success in this, perhaps, her best part. A new aspirant to honours was Miss Moody who appeared for the first time here as Michaela, and achieved a distinct success. Mr. Crotty as the Toreador again demonstrated the fact that he is an able exponent of the part on the English lyric stage. Mr. Valentine Smith, who, replaced Mr. Runcio indisposed, was an acceptable José, and the other parts were all in competent hands. On Tuesday Corde's *Nordisa* was given, and in spite of adverse Metropolitan criticisms, achieved a local success. Personally, I do not like the work. It is not written down to the level of the people, but as it seems to me several fathoms below what is supposed to be that level. However, it certainly scored a success here. Miss Moody as the heroine did very well, as did also Madame Burns in the thankless part of Minna. The other artists engaged in the performance were Miss Dickerson, the Baroness; Mr. Clarke, Oscar; Mr. Celli, Hanson; Mr. Eugene, Brand; Mr. Aynsley Cook, Halvor; who, one and all, did all that was expected of them. The *Avalanche* was, of course, a success, and, I fancy just escaped an encore. *Trovatore*, on Wednesday, with Marie Roze as Leonora, Mr. Runcio as Manrico, and Mr. Crotty as the Count di Luna drew the biggest house of the week. On Thursday, *Lucia di Lammermoor*, with Madame Burns as the hapless heroine, was given. This gifted artist achieved a true success, the music exactly suiting her voice and style. Mr. Crotty was very good as Ashton, and Mr. Valentine Smith was a successful Edgar. Auber's *Masaniello*, not heard here for fifty years, was produced on Friday, with Mr. Runcio in the title *rôle*, which he played and sang to the evident satisfaction of a large audience. Miss Moody again distinguished herself as Elvira. The part of the dumb girl Fenella was well rendered by Miss Mayal. Mr. Payne Clarke was Alfonso; Mr. Mr. Manners, Pietro; and Mr. Eugene, Borella, and in each individual case praise is due. On Saturday afternoon *The Bohemian Girl*, with Madame Burns as Arline, and Mr. Smith as Thaddeus, drew a very good house.

The interest of the week was, however, centred on Saturday evening's performance, when Victor Massé's *Galatea* was produced for the first time in England. The English version of the work has been written by Messrs. Grist and Frank Wyatt, the former gentleman supplying the lyrics, and the latter the dialogue. Both librettists deserve the highest praise for the way in which they have done their work. Of the music I cannot, in a brief notice, such as this must of necessity be, speak in detail; but there is no doubt that Victor Massé's *Galatea* is of its kind very pretty, and on Saturday night the bright and sparkling music of the French master proved very acceptable to the audience. The part of *Galatea* has, in England, been created by Madame Marie Roze; and, without entering into details, it may be stated that this, her latest creation, will do much to emphasize an already great reputation. The other artists were: Mr. Celli, Pygmalion; Mr. Child, Ganymede; Mr. Payne Clarke, Midas; Mr. Eugene, High Priest of the shrine of Venus. Of these artists it will suffice for all present purposes to state that each one of them contributed, in no

small measure, towards the great success that attended the initial English performance of *Galatea*. For this acquaintance with Victor Massé's charming work musical amateurs of this country owe Mr. Rosa a deep debt of gratitude.—On the evening and afternoon of the 21st and 22nd of the month the Festival Society will give two concerts, when *The Golden Legend*, Dvorak's *The Spectre's Bride*, and *The Revenge*, with various miscellaneous items, are announced for performance. The artists engaged are Madame Albani, Miss Annie Marriott, Miss Winant, Mr. Lloyd, and Mr. Santley. As is usual at the Society's Concerts, Mr. Hallé will be the conductor of his own orchestra.—It will, perhaps, hardly be credited, but Mr. George Riseley's Monday Popular Concerts, which have done so much towards educating musical taste in our midst, have collapsed owing to lack of sufficient support. This in a city of 250,000 inhabitants, and which is supposed to be musical enough to boast of a triennial festival, is almost incredible, and amounts almost to a disgrace.

DUBLIN.—Mr. Mapleson's Italian Opera Company has at length taken a first step, and a firm one, in the Gaiety Theatre. The return of the Italian Opera gave great satisfaction to the lovers of operatic music in Dublin; and the choice of *Carmen*, with Madame Minnie Hauk as the heroine, was a very happy one. There is no need for me to describe the *Carmen* of Madame Hauk; it is enough to say that the artist was received last night with a burst of applause, and that her singing and acting throughout the opera was no less brilliant or realistic than it has always been. Mdle. Rolla as Nichola, Signor Petrovitch as Don Jose, Madame Sinico as Pasquita, and Mdle. Lablache as Mercedes, were eminently satisfactory, while Signor del Puente's Toreador was a first-rate performance. Chorus and orchestra were fairly good, and Signor Arditì conducted.

GLASGOW, Oct. 11.—On Tuesday evening last Mr. W. A. Barrett, Mus. Bac., Oxon., delivered a very interesting lecture on "Glee Singing" at the Art Club. Messrs. A. and S. Gatti's company in "Harbour Lights" concluded a highly successful engagement at the Royal Princess's on Saturday evening, Mr. W. R. Sutherland, as David Kingsley, and Miss May Whitty, Dora Vane. The humour of the play was brought well out in the capable hands of Miss Ada Rogers (Peggy Chudleigh), Miss Sallie Turner (Mrs. Cudleigh), and Mr. D. Jones (Tom Dossiter). Mr. H. J. Hitchin's "The Noble Vagabond" company, from the Princess's Theatre, London, entered upon a six nights' engagement at the Grand last night, a small but thoroughly enthusiastic audience being present. The hero, Ralph Leski, was well portrayed by Mr. George H. Harker, and the heroine (Maude Deveson) had an excellent exponent in Miss Eoethel Herbert. Dr. Charles Hallé and Mdme. Norman Neruda will give a Chamber Concert in the Queen's Rooms on Friday evening, 14th inst. The programme will embrace works by Beethoven, Spohr, Kiel, Brahms Chopin, and Paganini. It is announced that Mdme. Adelina Patti-Nicolini intends giving a concert here on the 21st prox., and that the prima donna has secured some of the leading artists in the profession to assist her.

LIVERPOOL.—The other day Madame Marie Roze distributed the certificates to candidates who had passed the local examinations of the Liverpool and Birkenhead centre of the Royal Academy of Music. The proceedings took place in St. George's Hall, and the Mayor of Liverpool presided. After the formal presentations, Madame Roze addressed the students. She said that she felt at home among fellow-students, for they must all bear in mind that the true artist was still a student, and an earnest student too, alike in youth and in maturity. The more advanced be his or her position in art, the harder and the more persistent must be the study, which was an absolute necessity if success was to be secured and retrogression avoided. No one better than an artist knew the value of early training; and, in looking into the past of her life, she recalled with the greatest gratitude and acknowledgment, even at this period, the efforts of those who first of all moulded her young voice, and imparted to her the rudiments of a sound musical education. Without this latter no player and no singer could hope for success; and the education of none of them was ever complete, for the wider the scope of the true artist's life, the more she felt that she had yet to learn. She would say once more, as still a fellow-student with all of them in their glorious art, fail not to use every opportunity of education and improvement, and remember above all that, however high they might have soared, there were still higher and higher pinnacles above yet, which were within their reach.

MANCHESTER, Oct. 11.—The Carl Rosa Opera Company began their engagement at Manchester yesterday, when *Carmen* was performed before a crowded audience. On Wednesday a new opera by Victory Massé, *Galatea*, will be given for the first time in Manchester. The works to be performed during the twelve nights include *Lucia di Lammermoor*, *Masaniello*, *The Bohemian Girl*, and *Maritana*.—At the Theatre Royal, last night, Mr. and Mrs. Kendal, of the St. James's Theatre company, played "Lady Clancarty."—At the Royal Jubilee Exhibition the band of the Royal Artillery (Woolwich), under the conductorship of L. Zavertal, performs daily.

Herr Adolf Beyschlag, formerly conductor of the Philharmonic Society at Frankfurt-on-the-Maine, and for several years connected with the

Belfast Philharmonic Society, has recently succeeded the late Edward Hecht in several important posts in Manchester, namely, the conductorship of Mr. Hallé's Choir, of the Cecilia Society, and of the Stretford Choral Society.

FOREIGN.

The Berlin Philharmonic Orchestra gave their first popular concert on the 4th inst. under their new conductor, Herr Kogel. The programme included Grieg's suite for strings, "Aus Holberg's Zeit," and a gavotte by Gillet; and Beethoven and Wagner were represented by the *Leonora* Overture No. 3, the Introduction and Finale of *Tristan*, and the "Walkürenritt." Herr Meyder gave the first of his series of orchestral concerts at the Konzerthaus, on Oct. 1. The more notable items of the programmes of this season's Philharmonic Concerts conducted by Von Bülow are Eugen d'Albert's new Pianoforte Concerto in E minor, to be conducted by the composer; Sgambati's Pianoforte Concerto, to be played by himself; Bazzini's new *Lear* Overture; Raff's "Geisterreigen;" Nicodé's "Jagd nach dem Glück;" Brahms's Symphony in F; Berlioz's *Corsair* Overture; Svendsen's Norwegian Rhapsodies; R. Strauss's new symphonic fantasia; and Reinecke's variations on the chorale "Ein feste Burg."—The Philharmonic Chorus contemplate the performance of Bach's Passion according to St. Luke, which has already appeared in pianoforte score (Breitkopf and Härtel).

Die Walküre has been revived at the Brussels Théâtre de la Monnaie in the midst of great enthusiasm. The cast includes, as last year, M. Engel as Siegmund, Mlle. Martini as Siegelinde, M. Seguin as Wotan, and Mlle. Letvinne as Brünnhilde. The new-comers are M. Vinche as Hunding, and Mlle. Van Besten as Fricka, and, with the rest of the company, have acquitted themselves admirably. M. Dupont conducted. *Siegfried* will not be produced until January.

An infant prodigy, called "Le petit Bachmann," has appeared publicly at Lille, where he has been studying the violin. He is now twelve, and is to pursue his studies at Brussels. At Antwerp a still more "prodigious" child has won the admiration of the King and his lieges by her performance at the Exhibition of Mozart's Concerto in G and other music. Mlle. Painparé is eight years old.

A concert was given in Dresden on October 3rd for the support of the American Church. Several American artists took part in the programme, Miss Emily Winaut, contralto, and Mr. Kratina being specially successful. Miss Whitacre, Miss Amy Hare (piano), and Mr. Coombs were also associated in the good enterprise.

Massenet's *Cid* has made a very favourable impression at Frankfurt-on-the-Main.

M. Faure has declined Herr Neumann's invitation to sing Don Giovanni at Prague.

Albert Niemann was to start from Bremen on the 12th inst. for New York.

Fraülein Leisinger was very warmly received on her reappearance in Berlin in the part of Agathe (*Freischütz*).

Miss Sigrid Arnoldson in the course of her Scandinavian concert tour recently visited Stockholm, her native town, where the young artist's charming singing has naturally created a *furor*.

The composer, Federico Parisini, has been appointed choirmaster at the basilica of San Pietro, Bologna, in the place of Signor Falbri, who, at an advanced age, had resigned the post.

The centenary of Gluck's death, November 15, will be celebrated at Dresden by performances on that and other near dates of the two *Iphigenias*, and *Armida*.

Leipzig will be quite original in her manner of keeping the *Don Giovanni* festivity. It is intended to mount at the Municipal Theatre on the evening before the 29th—on which date Mozart's opera will be performed—the original old play by Molina, "Don Juan, the libertine of Seville, or the Guest of Stone." This play provided Da Ponte with the material of his libretto to *Don Giovanni*, and Molière with inspiration for his comedy "Le Festin de Pierre."

In the single month of September the Munich Theatre has represented the following operas: Gluck's *Armida* and *Iphigenia in Aulis*; Mozart's *Idomeneo*, *Don Giovanni*, and *Magic Flute*; Beethoven's *Fidelio*; Weber's *Der Freischütz* and *Oberon*; and Wagner's *Tannhäuser*, *Lohengrin*, and *Die Meistersinger*.

A new violin concerto has been composed by Herr Carl Grammann, with the assistance of Herr Wilhelmj, who will, of course, play the solo part himself.

Herr Emil Mahr has been engaged by the New England Conservatory, Boston, as teacher of the violin.

A strong orchestra of ladies, called "The Wilhelmj Club," has been formed at Washington, under the conductorship of Mr. Kaspar.

Musical Germany has entered upon an autumn and winter campaign of more than ordinary interest. With a new work by Brahms, and the discovery and performance of posthumous compositions by other masters,

the season promises some excitement. Some interesting details are published by *Le Ménestrel* concerning Weber's posthumous comic opera *Die Drei Pintos*, soon to be produced in Leipsic. Only seven numbers in the work had been left complete by the composer, and they have been duly catalogued by Jahn. Weber's grandson, a man of mark in the literary world of Germany, has undertaken the revision of Theodor Hell's libretto. The story has the merit of simplicity, and deals with the misadventures of Pinto, a Spanish hidalgo, a hero of the pattern of Falstaff, and displaying similar graces of mind and body. The music was composed in 1821, the same year in which *Der Freischütz* first saw the light, and is in Weber's best vein; the conductor, Herr Mahler, is making the necessary editions with reverential care. The original score was written for two flutes, two oboes, two clarinets, two bassoons, and two horns, besides the string quartet.

Somewhat remarkable is the account from Vienna of certain interesting "finds" lately secured by Herr Esterlein for his Wagner museum. The most important of these are *Der Ring des Nibelungen*, printed as manuscript in Roman characters in octavo (1853), one of the rarest books of Wagner literature, as only a few copies were printed and distributed by Wagner among his friends; the poem of *Tannhäuser*, printed on vellum (1845); and the words of this opera, a second edition, and published in the same year, in which the concluding chorus of the younger pilgrims ("Heil der Gnade Wunderheit") are omitted, and the opera closes with the words, "Der Gnade Heil ist dem Büsser beschieden, er geht nun ein in der Seligen Frieden," which does not stand in the first edition. Nothing had hitherto been known of this alteration in the text.

DEATHS.—At Florence, aged 86, Settimo Malvezzi, tenor singer.—At Paris, aged 25, Gabrielle-Louise Riwinach, harpist.—At Rennes, M. Pilet, a talented violinist.—At Berlin, Carle Thiele.—In Brittany, the Dutch singer Rubesaet, who, on his marriage, retired from the stage, and bought the title of Duke of Camposelica.—At Paris, aged 64, Maurice Strakosch, the *impresario*. The Paris correspondent of the *Times* telegraphed on Sunday night:—"M. Maurice Strakosch, the celebrated *impresario*, to whom the musical world owes the production of Patti, Nilsson, Arnoldson, and many other musical stars, died to-night, suddenly, on the field of battle, so to speak, for he had just given a lesson in *La Sonnambula* to Mdlle. Sigrid Arnoldson. At ten o'clock, just as he was going to bed, he fainted. At midnight he died. A short time ago he published the 'Memoirs of an *Impresario*.'—At Bath Beach, L.J., aged 32, Christine Dossert, concert and oratorio singer. Her father was organist at St. Joseph's Cathedral, in Buffalo, for nearly twenty-eight years; her mother was the leading soprano in another church. Christine Dossert, after several years of concert-singing in America, finished her studies at the Paris Conservatoire. On her return, she sang in the churches, concert-halls, and stage, one of her successes being the part of Senta, in Wagner's *Flying Dutchman*. She married Mr. Ryland Macdonald. Her father, John Dossert, died of heart-disease, twenty-four hours after his daughter, and they were buried at the same time.—At Schwerin, aged 41, Joseph von Witt, tenor singer, and member of the Schawerin Court Theatre.—At Paris, Madame Delorme, singer in operetta; and Mdle. Jenny Godin (Madame Dursel), pianist, aged 23.—At Erba, Signora Rachel Grannini (Baseri), singer in Italian opera.—At Hoboken, Emil Krick, aged 35, a pianist. In a fit of despondency at his want of success, he shot himself in the head.—At Paris, L. Brandus, music publisher.—At Sesto, aged 45, Adelina Peri-Gomes, pianist, and wife of the composer.—At Stockholm, Hedwige Willman, once singer in opera.—At Strasbourg, Louis Edell, bellfounder, and one of a historic family of bellfounders. His name is put to about 1800 church bells.—At Paris, Henri Beaucé, violinist and singer.—At Paris, Aimée Trouchon, singer of operetta and *comédienne*, well known in Paris and America.—At Lucerne, Lucie Mille, aged 30, who created, at Lyons, the part of Brünnhilde, in Reyer's *Sigurd*.—At St. Petersburg, Eugénie Vigne (*née* Luguet), actress, who, until her voice failed, sang in opera in France.—At Bergamo, Federigo Alborghetti, part author of "Donizetti and Mayr."—At Bucharest, aged 25, Ilona Ferencey shot herself in the public garden.—At Algiers, Madame Lonati, singer (formerly of Paris and Brussels).—At Ancona, Temistocle Misericchi, tenor singer.

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